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AMERICAN ART ASSOCIATION,

New American Art Galleries,
Block of Madison Avenue, 56th to 57th Street,
Entrance, 30 East 57th Street,
New York City.

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FOR
UNITED STATES AND STATE TAX
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AND
CATALOGUES OF PRIVATE COLLECTIONS

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THE AMERICAN ART ASSOCIATION
AT ITS
NEW AMERICAN ART GALLERIES
THE BLOCK OF MADISON AVENUE, 56TH TO 57TH STREET
ENTRANCE, 30 EAST 57TH STREET
NEW YORK CITY

EVENING SALE

THURSDAY, FEBRUARY 22, 1923

(WASHINGTON'S BIRTHDAY)

IN THE ASSEMBLY HALL

OF

THE AMERICAN ART GALLERIES

BEGINNING AT 8.15 O'CLOCK

Catalogue Numbers 557 to 639, inclusive

SALOMON VAN RUYSDAEL

DUTCH: 1600—1670

557—*LANDSCAPE AND FIGURES*

(Panel)

Height, $9\frac{1}{4}$ inches; length, $12\frac{3}{4}$ inches

150.

Eugene Metzger

At right the bend of a river crossed in the middle distance by a brick bridge of two round arches, and at left in the foreground two Dutchmen standing in the gray road which winds between green grassy edges along the border of the stream. Two other figures are standing on the bridge, and in front of it a man is seated in a boat. In the background trees and ancient buildings.

Signed on the boat, SvR, 1667.

MADemoiselle PHILIBERTE LEDoux

FRENCH: 1767—1840

(Has been attributed to Greuze)

558—PORTRAIT OF A CHILD

Height, 16 inches; width, 12½ inches

J. Chien

775. HEAD and shoulders of a bright-faced child, inclined to smile; observed in back view, with head turned across right shoulder so that the face appears three-quarters full. Hazel eyes and golden hair, and rosy cheeks. Brown jacket striped in emerald and shot with golden lights, over a white lawn frock, and about the shoulders a dark scarf.

In a letter on the back, dated 1904, E. M. Hodgkins, the London art dealer, expresses his belief that the painting is by Greuze, and a good example.

FRENCH SCHOOL

EIGHTEENTH CENTURY

559—HEAD OF A MAN

(Oval)

90. Height, 18 inches; width, 14¾ inches

Count Sparre

Bust portrait of a man of advanced years, with grayish hair and encroaching baldness, full and florid face and firmly held mouth, and dark and steady eyes. He faces slightly to the right, with eyes turned upon the observer. White stock and *jabot*, waistcoat of greenish tone banded in brown, and grayish coat with large gilt buttons.

WILHELM LEIBL

GERMAN: 1844—1900

560—*STUDY OF A HEAD*

Height, $13\frac{1}{4}$ inches; width, $10\frac{3}{4}$ inches

200.

a. w. Beckou

HEAD and shoulders portrait of a comparatively young woman of serious aspect, to left, three-quarters front, before a nebulous, slightly reddish background. Brown eyes directed at the observer. She has dark hair, brought up to a broad and braided knot on top of her head, with a slightly curling fringe over the forehead, and wears a dark waist with a suggestion of black lace at the throat.

ANTOINE COYPEL

FRENCH: 1661—1722

561—*DE DIFFICILE DÉFAITE*

Height, $16\frac{3}{4}$ inches; length, $18\frac{3}{4}$ inches

120.

John Bass

AGAINST a background of trees under a blue sky with shifting clouds, a Venus, partly nude and half-reclining on rose draperies, pines, sighs and pleads with a youthful warrior-hero in helmet and coat-of-mail and carrying a leopard skin, to abide with love against the urgings to other conquerings, which are seconded by two of his helmeted warriors whom he starts to accompany to fields of duty. Apparently a scene from Alexandrian legend, in the style popular with Coypel and his contemporaries, or perhaps from the *Æneid*, representing *Æneas* quitting Dido.



ADRIAN THOMAS KEY

FLEMISH: SIXTEENTH CENTURY

562—*PORTRAIT OF SIR WALTER RALEIGH
AT THE AGE OF THIRTY-FOUR*

(Oak Panel)

Height, 20 inches; width, 15 inches

*Judge Samuel
Seabury*

775.

HEAD and shoulders, slightly to right. Dark hair, short, and carelessly arranged. High forehead, already broadly seamed; large and thoughtful brown eyes; finely chiseled nose. Moustache and beard reddish-brown. White ruff in rolling and open folds. Dark costume of rich material.

Inscribed at upper left: 1585; at upper right: AETA 34.

A painting by this artist in the museum at Antwerp is signed: "Adrianus Thomae Keii, fecit, 1575."



PETER PAUL RUBENS

FLEMISH: 1577—1640

563—*PORTRAIT OF AN OLD WOMAN*

(Said to be the artist's mother-in-law)

(Panel)

Mrs. H. P. Stroubery

Height, 19 $\frac{3}{4}$ inches; width, 16 inches

HEAD and shoulders, to front, the head turned very slightly to the sitter's right, the sunken and filmy eyes directed upon the observer. A woman of hard-working life and rugged features now seamed, with the hollowed cheeks and retracted lips of toothless age, yet preserving on her cheeks the flush of rosy color. A high and strong light on her features from directly above. Gray hair bound by a white band; white underwaist and lace collar-edging coming to view within her plain and simple jacket of dark olive tones. Dark background.

4600.



JEAN FRANÇOIS DE TROY

FRENCH: 1679—1752

564—*L'AMOUR*

A. Akerman

3100.

Height, 16 inches; width, 11½ inches

ON a marble seat at a fountain enclosure within a French park, two lovers are enjoying a tryst, the young lady in a rose-pink gown and a white lace cap tied with blue ribbon, who is partly reclining, and the youthful beau more soberly clad, in court clothes, leaning toward her with ardent declarations. They are admonished by a sympathetic lady who leans over a balustrade giving upon their retreat, with a cautionary gesture and the suggestion of other presences in the green forest.



CASPAR NETSCHER

DUTCH: 1639 -1684

565—*PORTRAIT OF A NOBLE*

W. F. Laforte

275.

Height, 20¼ inches; width, 17 inches

Portrait nearly at full length of a man of importance with large features, and a smile of somewhat cynical suggestion, seated on a terrace in a formal park and facing the observer. He wears a huge periwig, elaborate white lace neck cloth, and a great cloak-mantle of cerulean velvet with heavy gold embroideries and golden-orange lining. In the background a drapery of dark golden tones, and in the landscape of the park architecture, statuary and sunflowers.

FRENCH SCHOOL

EIGHTEENTH CENTURY

566—*PORTRAIT DE MADAME LA COUR*

(Oval)

Height, $20\frac{3}{4}$ inches; width, $16\frac{1}{4}$ inches

410.

A. Wallenberg

Bust portrait of a fair and smiling and rose-checked young matron with dark eyes and brows, and high and abundant powdered coiffure decked with a spray of pink blossoms. Figure slightly to left, she turns her head to face the observer. Décolleté gown of white lace over a red fabric, with a pink rose at the corsage. Olive-gray background.

(A pendant to the succeeding canvas)

FRENCH SCHOOL

EIGHTEENTH CENTURY

567—*PORTRAIT DE MONSIEUR LA COUR*

(Oval)

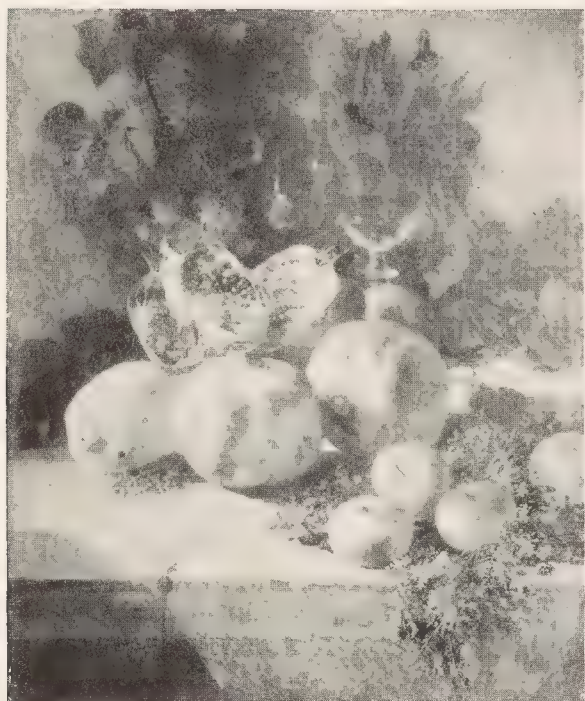
Height, $20\frac{3}{4}$ inches; width, $16\frac{1}{4}$ inches

425.

A. Wallenberg

Bust portrait of a man past middle age, of warm complexion and the life-time seams of a genial firmness, and intent dark blue eyes, in a gray peruke curled above the ears. Figure to right, face three-quarters front. Red coat with a slight ornamentation of gold embroidery at the edge, waistcoat of the same color, and white neckcloth and jabot. Olive-gray background.

(A pendant to the preceding canvas)



(ATTRIBUTED TO)

J. B. SIMÉON CHARDIN

FRENCH: 1699—1779

568—*STILL LIFE*

Amos Pinchoff

300.

Height, $21\frac{3}{4}$ inches; width, 18 inches

ON a creamy stone balustrade in a garden some pomegranates and red-faced apples, a lemon, a green pear and a tangerine are lying, in bright sunshine. One of the pomegranates, on top of its neighbors, is divided into halves, revealing the luscious interior. Moss forms a bed for the apples. In the background and the shade appear large purple grapes and the green leaves of the vine, and in a standing cup of crystal glass a bouquet of simple flowers.

AERT VAN DER NEER

Arthur H. H.

DUTCH: 1603—1677

569—*LANDSCAPE IN MOONLIGHT*

(Panel)

250.

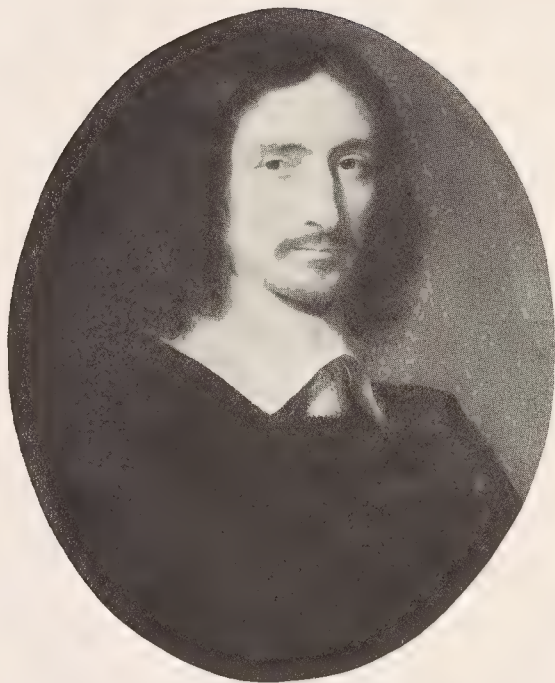
Height, 13 $\frac{1}{4}$ inches; length, 18 $\frac{3}{4}$ inches

SUBURBS of a town at the border of the sea, with gabled cottages amid tall trees at the left and a high building on a point in the middle distance. In the foreground huge tree-logs, and some cattle standing and lying down, near the edge of the tide. Toward the right the sea, with the moon just emerging from clouds at the horizon, its rays reflected from the water and its light penetrating to the houses among the trees.

Signed in monogram at the left.

Certified as a veritable Van der Neer, by Hofstede de Groot.





PHILIPPE DE CHAMPAIGNE

FRENCH: 1602—1674

570—PORTRAIT OF A MAN

(Oval)

Mrs. H. Luyke

275.

Height, 22 $\frac{1}{4}$ inches; width, 18 $\frac{1}{2}$ inches

HEAD and shoulders of a man perspicacious and complacent, with dark blue eyes, and gaze sharply scrutinizing, eyes and features expressing a smile of prescience and a tolerant if a bit cynical humor. He faces the right three-quarters front, in a strong light from the left, and is wrapped in a rich black cloak falling loosely about his shoulders and seemingly held by his concealed arms folded across his breast. Deep and spreading white lawn collar with the tassel of its tying cord visible in front. Brown hair parted at the centre and falling in loose curls nearly to the shoulders; slight moustache and lip and chin tufts.

GIAN FRANCESCO MAINERI

ITALIAN: 1486—1504

571—CHRIST CARRYING THE CROSS

(Panel)

210.

Height, $24\frac{1}{4}$ inches; width, 18 inches

J. W. Lintgaard

THE Christ is depicted facing toward the left, three-quarters front, at three-quarters length, with head bent down and mouth partly open for breath, both hands clasping the Cross which rests heavily on His right shoulder, a nimbus above His head, which supports the crown of thorns. He is robed in crimson trimmed with black and lettered in gold, over a garment of old golden-brown ornamented in black.

(AFTER)

FRANÇOIS BOUCHER

FRENCH: 1703—1770

572—VENUS COUCHÉE ET ENDORMIE

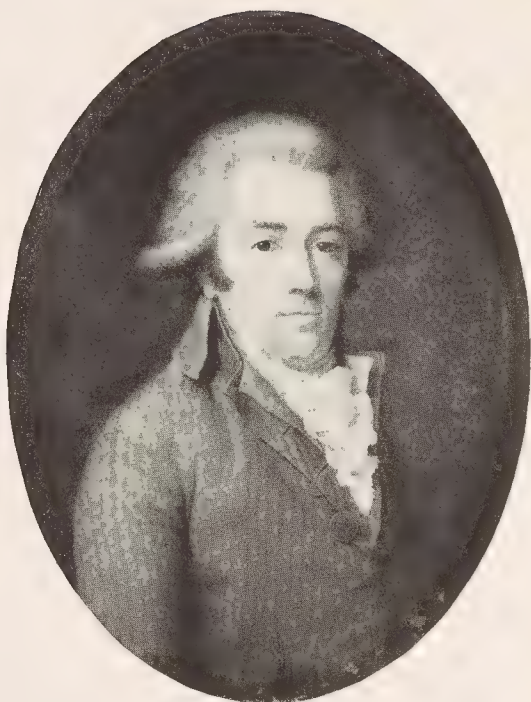
PRÈS DE L'AMOUR

Wm Fox

400.

Height, $18\frac{3}{4}$ inches; length, $26\frac{1}{2}$ inches

VENUS unadorned reclines on a couch of white and blue draperies, her sleeping face in profile to the left and extended figure observed partly in back view. Her chestnut hair is tied with pearls and a blue ribbon, and pearls adorn her arm. Cupidon with golden hair and turquoise wings dozes at her side. Background of rose draperies.



JOSEPH SIFRIEDE DUPLESSIS

FRENCH: 1725—1802

573—PORTRAIT OF A MAN

(Oval)

A. Wallenberg

180.

Height, 25½ inches; width, 20¾ inches

A BROWN-EYED man of young middle-age, with short brown whiskers beside his ears and otherwise clean-shaven, wearing a powdered wig curled up at the sides; figure to right and face turned toward the front. He wears a light gray coat with darker vertical stripes and high fold collar, and a turquoise-blue waistcoat whose lapel tips come to view at the sides of his white lace *jabot*.

FRENCH SCHOOL

EIGHTEENTH CENTURY

574—PORTRAIT OF A MAN OF RANK

180.

Height, 25 $\frac{3}{4}$ inches; width, 21 inches

Mr. Donald Brown

HALF-LENGTH, facing the left, three-quarters front; right hand brought to breast and fingers inserted within golden toned coat, just below the insignia of an order in red. A smooth faced man with large and genial brown eyes, and lips parted in a smile. White stock and conspicuous *jabot*, and about the neck also the loose folds of a black velvet ribbon. Ermine-lined crimson mantle. Neutral grayish background.

UNKNOWN

DANISH SCHOOL(?)

575—PORTRAIT OF A SMILING MAN

110.

Height, 26 inches; width, 21 inches

J. W. Luistgaard

BUST portrait of a close shaven man, mature yet youthful, in a great wig of soft dark gray, smiling genially upon the observer. Figure to right, face three-quarters front. A man of parts and importance, in rich apparel, his blue-lined buff coat embroidered in red and gold and enclosed in the folds of a crimson mantle, and down his chest a white lace *jabot*. Light from the left; dark background.

SIR THOMAS LAWRENCE, P.R.A.

ENGLISH: 1769—1830

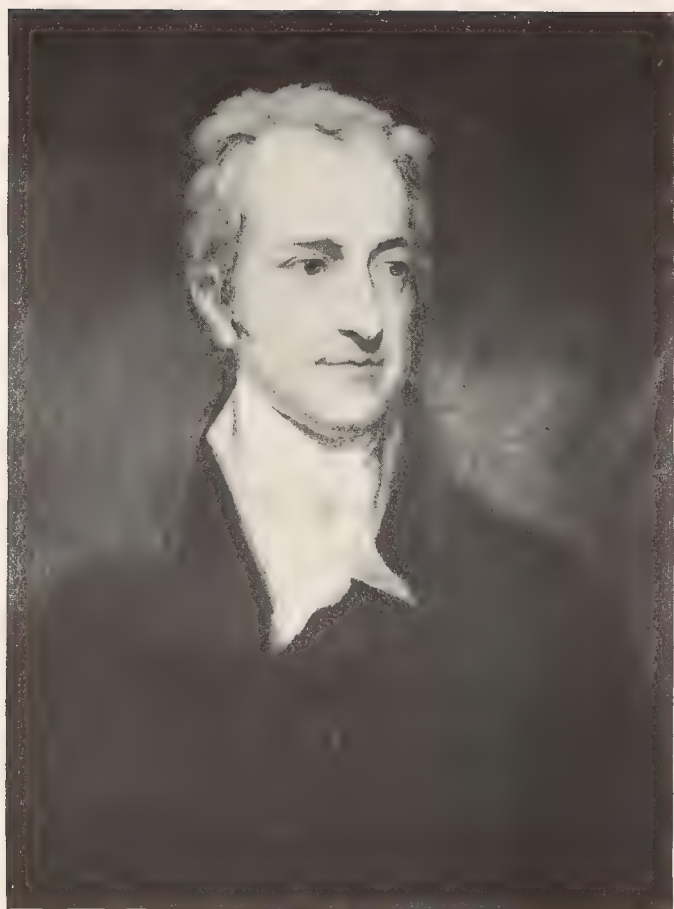
576—*PORTRAIT OF A MAN*

'Parke apt. 1'

Height, 24 inches; width, 18 inches

1550.

BUST portrait of a man youngish in features, with carelessly dressed gray hair, figure to the front and face turned slightly to his left. He is of warm complexion, smooth shaven, with quiet blue eyes, and wears a blue coat with gray collar, a high-collared mauve-gray waistcoat, and a white neckcloth loosely tied. Reddish background.



(ATTRIBUTED TO)
JOHN HOPPNER

ENGLISH: 1759—1810

577—*PORTRAIT IN WHITE AND BLUE*

300.

Height, 30 inches; width, 25 inches *K. Stanley*

A YOUNG lady sitting rigidly erect yet wholly at ease is portrayed at half-length, facing the left, three-quarters front. She is clad entirely in white, her waist bound by a deep belt of greenish turquoise-blue and otherwise strapped in the same color, which also borders her collar, and she wears a tall and spreading white lace cap which is trimmed with a turquoise ribbon tied in a bow. Dark background.

SAMUEL COTES

ENGLISH: 1734—1818

578—*PORTRAIT D'HOMME,*
TRICORNE SOUS BRAS

125.

Height, 30 inches; width, 25 inches *John Bass*

HALF-LENGTH and facing front, head turned very slightly to his right, and eyes on the observer, with a merry twinkle. A middle-aged man with gray wig rolled and expanded above his ears, white stock and *jabot*, steeply sloping shoulders, and clad in a light gray coat and waistcoat. Under his left arm his black cocked hat.

Sold at Christie's, London.

JOHAN VAN DER BANCK

ENGLISH: 1694—1739

E. F. Ulmer

579—*PORTRAIT OF KATHARINA AFFLECK*

625.

Height, 30 inches; width, 25 inches

HALF-LENGTH, painted within an oval on a rectilinear canvas. A fair young woman with violet-gray eyes and delicately tinted cheeks, her golden-chestnut hair abundant and curled and adorned with pearls. She looks directly at the observer. Clad in a blue gown with low corsage, lace edged, and tucked-up sleeves revealing white undersleeves; about her a mantle of rich yellow. Olive background. Inscribed at lower left: "KATH: AFFLECK. Born Feby. 1718/9; married Wm. Metcalfe, Esqr.; died May, 1760."

(ATTRIBUTED TO)

HYACINTHE RIGAUD

FRENCH: 1659—1743

580—*PORTRAIT OF A COURTIER*

W. H. M. 1715

610.

Height, 31½ inches; width, 25½ inches

At half-length, figure to left, face three-quarters front; white periwig. Said to be a likeness of Philbert Orri, Minister of State. Dark grayish velvet coat and cloak, trending to black; star and dove of the order of St. Esprit; blue ribbon below; neckcloth of elaborate white lace, falling low and broadly spread across the chest. Neutral grayish background.

SIR THOMAS LAWRENCE, P.R.A.

ENGLISH: 1769—1830

Mrs. Frank Billings

581—*PORTRAIT OF A YOUNG LADY*

Height, 30 $\frac{1}{4}$ inches; width, 25 inches

FIGURE to the front, face turned slightly toward her right shoulder, and pale blue eyes directed somewhat downward. Dark and rich brownish hair dressed with many curls, its abundance enhancing the beauty of her face, the irregularity of the curls and waves yielding numerous light reflections. Rose cheeks of England. Décolleté gown of dark material with sleeves in loose folds. Over her shoulders a light filmy scarf.



FRENCH SCHOOL

SEVENTEENTH CENTURY

582—*PORTRAIT DU ROI SOLEIL*

(Oval)

180.

Height, 31½ inches; width, 26½ inches

Mrs. Geo. D. Faulkner

LOUIS LE GRAND at a little less than half-length, to left, three-quarters front. In great dark brown periwig. Ermine mantle with rich azure lining embroidered with the fleur-de-lys in gold. Neckcloth of elaborately wrought white lace falling down the chest to a golden and jeweled collar, or broad chain, with the emblem of the St. Esprit pendent.

JOHN OPIE

ENGLISH: 1761—1807

583—*PORTRAIT OF A YOUNG LADY*

Height, 30¼ inches; width, 25¼ inches

750.

J. H. Lehman

SEATED, at three-quarters length, bust to front and limbs crossed toward the left, and gracious face turned full upon the observer. A handsome young woman of regular features, with dark eyes, and black hair parted at the centre and dressed in curling waves, brought down over her temples and concealing her ears. Light creamy or buff-écru gown, with small and fluffy white lace collar, below which a small old-rose scarf is rolled and loosely tied. Right elbow resting nearly at shoulder height on a chairback and the hand lowered and clasping the left hand, which is brought across her lap to meet it. Conventional atmospheric background.

(ATTRIBUTED TO)
NICOLAS LARGILLIÈRE

FRENCH: 1656—1746

584—*DAME AU MANTEAU ROUGE*

Height, 33 inches; width, $26\frac{1}{4}$ inches

925.

J. W. Edw. A. Faulkner

THREE-QUARTERS length standing figure of a young lady with powdered hair, figure to right, and head turned slightly to left, with blue eyes bent upon the observer. Sprigs of flowers adorn her high-dressed hair, a long curl of which is brought forward over her right shoulder, and a red carnation decks the low corsage of white lace. Tight bodice of golden-yellow adorned with pearls and other jewels, and an outer waist of light material. Over her shoulders and concealing both arms a scarlet mantle, whose folds with those of the waist reflect shimmering lights. Conventional landscape background.

(SCHOOL OF)
FRANÇOIS BOUCHER

FRENCH: 1703—1770

Dr. Kast

585—*ALLEGORICAL COMPOSITION:*

150.

DOOR PANEL

Panel rectilinear, height 31 inches; width, $23\frac{1}{2}$ inches: painting oval, vertical diameter $22\frac{1}{4}$ inches; horizontal, $18\frac{1}{4}$ inches

YOUTHFUL and handsome female figure in classical robes and coiffure, to right, three-quarters front, face in profile as she leans her head toward a cupid perched at her left shoulder, and with him reads a scroll—a quill held in her left hand. Doves at one side of and below the group. In gray heightened by white lights; light grayish background. Angular ground brown.



MELCHIOR D'HONDECOETER

DUTCH: 1636—1695

586—*STILL LIFE*

S. V. Knoorich

310.

Height, 29 inches; width, 27 inches

IN a soft and diminishing light from the left, against a dark gray-greenish background of forest depths, a group of game birds destined to man's appetite and the color-sensitiveness of his eye lies on a sandy stone plinth gray in tone, lying upon grayish ground whose moist surface yields reflections. Gray and sandy-brown and rich red the plumage of the birds, and back of them baskets against the bifurcate trunk of a tree. In the foreground a horn with purple cord and tassels, and in isolation a single detached feather.

Signed on the stone, at centre, M. D'HONDECOETER.

From the Galerie Sedelmeyer, Paris.



JEAN FRANÇOIS MILLET

FRENCH: 1815—1875

587—*HOMEWARD FROM THE FOREST*

(Crayon)

Height, $22\frac{1}{4}$ inches; width, $16\frac{1}{2}$ inches

Berut Aft 1

IN a bleak indefinite landscape a young French peasant woman is depicted walking sturdily homeward after a day fagot gathering in the forest. She is passing toward the right, bent under a heavy backload of fagots, their binding stick held in her left hand against her right shoulder, which she braces by bringing her right hand to rest against her hip. Accompanying her, her little girl walks ahead, also observed in profile, and carrying baskets.

Signed at the lower left, J. F. M.

From the Haro Collection, Paris.



ANDERS ZORN

SWEDISH: 1860—1920

588—ZORN AND HIS WIFE

S.T. Steiner

Height, 12¼ inches; width, 8 inches

Etching. Asplund, No. 43. Second state of two. Signed in pencil,—ZORN. Fine Impression, on Dutch paper, in perfect condition.

825.

ANDERS ZORN

SWEDISH: 1860—1920

589—MR. AND MRS. FURSTENBERG

Wm. Fox

Height, 7¾ inches; length, 11 inches

Etching. Asplund, No. 97. Third State of three. Signed in pencil,—ZORN. Good impression, on Dutch paper, in perfect condition.

250.



ANDERS ZORN

SWEDISH: 1860—1920

590—*RÊVE D'AMOUR*

J. V. Chappell.

600.

Height, $8\frac{1}{4}$ inches; width, 5 inches

Etching. Asplund, No. 14. Only State. Signed in pencil,—ZORN. Fine Impression, in sepia ink, in perfect condition. Pencil dedication on lower margin,—“To C. R. Lamm.” Of the greatest rarity.

It is not so mentioned in Asplund's catalogue, but the artist himself, who presented it to Mr. Lamm, stated that only two proofs (of which this is one) were taken.



PAOLO VERONESE

VENETIAN: 1528—1588

591—BIBLICAL COMPOSITION *Sam Schiffer*
(From the Book of Esther)

(Drawing)

300.

Height, 10½ inches; length, 14 inches

A SKETCH in ink for a painting done in 1556 for the Church of San Sebastiano in Venice, which houses notable works by Veronese and also his tomb. In a court of the great palace of Ahasuerus, at the top of some steps, the king stands at the right, having arisen from a throne, and extends his sceptre toward Esther, who has found favor in his sight. She is at the left, and almost swoons in the arms of her women. Back of Ahasuerus are his chamberlains and attendants, the group extending down the steps to the foreground, near the centre of which are two dogs, one standing, the other lying down.



(SCHOOL OF)
FRANÇOIS BOUCHER

FRENCH: 1703—1770

Wm Fox.

592—NUDE STUDY

(Pastel)

Height, 9 inches; length, 11½ inches

IN seated posture on casual draperies, a young woman is portrayed facing the left, with legs lightly extended and crossed at the ankles, and shoulders three-quarters front, the nude figure in red crayon. She has yellowish-red hair and her head is poised lightly toward her right shoulder, her face appearing in profile. Draperies in white and blue, with diaphanous folds enclosing her elbows.



FRANÇOIS BOUCHER

593—*E. F. Bouveret*
LA TÊTE DE FLÔRE

(MADAME DESHAYES)

325.

Height, $15\frac{5}{8}$ inches; width, $12\frac{3}{4}$ inches

Aquatint, in colors, retouched in crayons. Engraved by Louis Marin Bonnet, after François Boucher. Beautiful Impression, margins trimmed to engraved surface. Said to be retouched in crayon by Boucher himself. Reproduced in French Colour-Prints of the Eighteenth Century, by Malcolm C. Salaman. Extremely Rare.

Expertised by Gaston Neumans, Paris.



ROSALBA CARRIERA

VENETIAN: 1675—1758

594—*PORTRAIT OF A YOUNG LADY*

Wm. Fox

(Pastel)

b 25.

Height, 23½ inches; width, 19½ inches

SEATED and inclining slightly toward her right with elbow support a fair young lady with hazel eyes and delicate cupid's-bow mouth faces the observer from a nebulous atmospheric background. She appears at half-length, her left arm crossed before her partly exposed breast and the hand reaching into an assemblage of fruits and flowers apparently supported within her right elbow. Her sleeveless gown of filmy material, buff and grayish, is enfolded within a mantle of deep blue.

Authenticated by Gaston Neumans, Paris.

JEAN BAPTISTE PERRONNEAU

FRENCH: 1731 -1796

E. Akerman

595—*PORTRAIT OF MONSIEUR*
SARAZIN OF BORDEAUX

(Pastel)

Height, 23 $\frac{3}{4}$ inches; width, 20 $\frac{1}{4}$ inches

1800.

At less than half-length, standing, to left, three-quarters front. A man of large features and a fresh complexion, with blue eyes, and a wig straight over his forehead and waved over his ears. Coat and waistcoat of old-rose with shimmering lights, and white stock and *jabot*. Neutral gray background with a lighter radiance about the head.



GIOVANNI BATTISTA TIEPOLO

VENETIAN: 1696—1770

596—*PROJET DE PLAFONNAGE*

Diameter, 18 inches

S. A. 18-11-11

225.

AN allegorical composition for a ceiling, depicting fourteen principal and auxiliary figures, against a *bleu-de-ciel* ground billowing with vaporous white cumuli. At the centre, Time, a male figure nude and winged, with flying crimson mantle, above and below him symbolical female figures, draped, at one side a celestial herald, and attending all numerous amorini. On square canvas with brown background.





Wm. Fox GUILLAUME THOMAS TARAVAL

FRENCH: 1701—1750

597—HARVEST

(Oval)

575.

Height, $15\frac{3}{4}$ inches; width, $13\frac{3}{4}$ inches

COMPLETED sketch for an over-door. At the foot of two trees with green foliage, whose gray and leaning trunks bend together, a group of half a dozen cupids idle or sport with and among sheaves of ripened grain, on a broken yellow-sandy earth bank. In the background, green trees, under a hazy sky of light clouds.

Signed at lower centre, TARAVAL. Inscribed on back: FAIT
EN SUEDE LE 27 JUIN, 1747.



PAULUS MOREELSE

Clara Block DUTCH: 1571—1638

598—YOUNG LADY COMPLETING
HER TOILET

(Oval)

650

Height, 34½ inches; width, 21 inches

Portrait of an oval featured and plump young lady pleased with her appearance and looking up from her mirror to the spectator before adjusting a pearl eardrop, which she holds in her right hand beside her face, at eye level. She is seated at a dressing table, facing the left, three-quarters front. She wears a rose gown, décolleté, with white lace collar which overlaps an emerald wrap draped about her shoulders, and pearls encircle her neck and one wrist.

PIERRE MIGNARD

FRENCH: 1610—1695

599—*LA DAME AU PETIT CHIEN*

Height, 27 inches; length, 32 $\frac{1}{4}$ inches

450.

Bernet Agt. W.

PORTRAIT of a round faced court beauty with pink cheeks and blue eyes, and brown hair dressed in a multiplicity of ringlets, seated on a divan and facing the spectator, leaning lightly upon her left elbow which rests on gold-tasseled cerulean cushions. She wears a pearl necklace and ear-drops, and a broadly décolleté and loose waist, white with white lace trimming and reinforced by an outer waist of royal blue embroidered in gold and caught up with pearls. In her lap a pet dog. Drapery and palace garden background with figures.

SIR PETER LELY

ENGLISH: 1618—1680

600—*JEUNE HOMME AU CHIEN*

Height, 33 $\frac{1}{4}$ inches; width, 26 $\frac{3}{4}$ inches

575.

A. Olivetti & Co.

THREE-QUARTERS length figure, to right; a young gentleman of delicately refined features, beardless, head turned toward his right shoulder and dark eyes on the observer. A strong light from the left strikes his face. He wears an abundant light chestnut periwig with a fine simulation of natural curls, falling about his voluminous mantle of rich dark green, one golden tassel of the mantle's cord lying before his shoulder. A few buttons of his light brown coat and the front of his white lace collar come into view. At the right a favorite hound looks up at him. Background the corner of a massive stone building and a conventional sunset landscape.



ALEXANDRE ROSLIN

SWEDISH: 1718—1793

601—*PORTRAIT OF A LADY*

A. Wallenberg

800.

Height, 35½ inches; width, 28½ inches

Portrait at three-quarters length of an affable young lady, seated and facing the right, three-quarters front, her violet eyes upon the observer. She wears a silk gown of delicate wave-line stripes, low corsage and lace edging, and her neck is encircled by three strands of pearls. Her white lace winged cap trimmed with turquoise-blue velvet is bound by a black lace scarf knotted at her breast. Short sleeves with lace edging. Left hand in her lap, right resting lightly on the arm of her chair and a dark emerald drapery.

From the Duchesse de Talleyrand Collection.

Expertised by Jules Feral of Paris, and by Dr. Axel Gauffin, curator of the Stockholm Museum.

(ATTRIBUTED TO)
HYACINTHE RIGAUD

FRENCH: 1659—1743

602—*PHILIPPE OF ORLEANS* *Count Spere*

225.

Height, 36 inches; width, 25 $\frac{3}{4}$ inches

IN pose of pride he is presented, at three-quarters length, to left, three-quarters front, august and smiling glance downward, and a bit sardonic; left forearm resting on a balustrade. Huge soft-gray periwig. Doublet a luscious apricot hue, warm and rich in tonal surface, over a loosely fitted white lawn undervest with collar. Blue ribbon and the dove of the St. Esprit. Gray-black mantle.

JEAN BAPTISTE LEMOINE

FRENCH: 1704—1748

603—*GLORIFICATION DE VENUS* *Alfred Allen*

1000.

Height, 28 $\frac{1}{2}$ inches; length, 37 $\frac{1}{4}$ inches

IN an ideal romantic landscape a central mound, and Venus reclining on it, facing the observer. She wears a light canary hued filmy tunic and rests on a rose drapery. Psyche and a nymph, nude, assisted by two cupids, are crowning and draping her with garlands of rich flowers, the group in a broad light. In the partial obscurity of shadow, among reeds beside a stream at the lower left, the nude half-figure of an aged man, with white beard and hair, looking up in veneration—Time or a river god. Back of the figures on the mound, dense beeches in autumn coloring, and beyond them, seen through rifts of the foliage, the tops of tall green cypresses. Blue and clouded sky with a tinge of sunset glow.



NICOLAS LARGILLIÈRE

FRENCH: 1656—1746

604—PORTRAIT OF A LADY

Bernet agt. L.

650.

Height, 25½ inches; width, 20½ inches

SEATED in a high-backed carved gilt armchair upholstered in dark emerald velvet, a matron stout and of gay disposition looks with happy eyes at the spectator—a personified expression of ready social affability. She wears a gown of warm burnt orange hue, with low corsage of white lace and voluminous sleeves, and is partly enfolded in a mantle of royal purple. She sits “bolt upright” on the edge of her chair, left hand on her knee, right arm resting on a wainscoting and in the hand a green sprig. At her elbow a decorated porcelain jar holding a rosy bouquet. Conventional landscape background.

Authenticated by Mr. R. Pillot, Paris.

MME. VIGÉE-LEBRUN

FRENCH: 1755—1842

Parke Agt. S.

605—*PORTRAIT OF THE GRAND DUCHESS
ELIZABETH OF RUSSIA (Later Empress)*

f 100.

Height, $31\frac{1}{2}$ inches; width, $25\frac{1}{4}$ inches

A FAIR young woman with delicately rosy cheeks, blue eyes large and smiling, and an abundance of wavy and curling golden-blond hair is portrayed at a little more than half-length, facing the left three-quarters front, her lightly crossed hands and folded arms resting against the arm of a red upholstered sofa trimmed with gold fringe. She is gowned in white and lilac-gray showing faint purplish shadows, a white scarf circles her neck and is entwined in her hair, and she wears a gold neck chain of three strands. Olive-gray background.

"I painted her standing, in full Court dress, arranging some flowers near a basketful of others.

"When I had done her large portrait, she had another done for her mother, in which I painted her leaning against a cushion, with a diaphanous violet wrap."

Mme. Vigée-Lebrun in her Souvenirs, relating her visit to St. Petersburg in 1795.

The Grand Duchess Elizabeth, of whom she is writing above, had been married in 1793 to the Grand Duke Alexander, who later, after the murder of his father, became the famous Czar Alexander I of Russia. The Grand Duchess before her marriage was a princess of Baden.



ANDERS ZORN

SWEDISH: 1860—1920

606—*AFTER THE BATH: A STUDY*

Height, 32 inches; width, 23 $\frac{3}{4}$ inches

8400.

Wm. Loring

STANDING figure of a Titian-haired, plump young woman, nude to right three-quarters front and inclined head in profile to the right, drying her skin with a white towel, right arm across her breast and left arm upraised and extended. Back of her a dark-haired young woman seated, observed in back view nude to the waist, and in a half-light. A full light from forward and the left illumines the standing bather and is met by the light entering the room broadly through two lightly curtained windows in the background wall of the room and shimmering on the softly polished floor.

Signed at the lower left, ZORN, NEW YORK '94.



WILHELM LEIBL

GERMAN: 1844—1900

607—*JOHN LEVY* PORTRAIT OF AN OLD WOMAN

Height, 11 inches; width, $9\frac{1}{4}$ inches

775.

HALF-LENGTH, facing slightly to the right. A gray-haired woman with wrinkled face and sunken cheeks but some vigor of expression, her head bound in a black cap with heavy folds draped back of her shoulders, which have the protection of a green plaid shawl. She wears a brownish dress, over a plain white scarf which enfolds her throat.

Signed at the upper right, W. LEIBL.

Expertised by Lothar Megendorfer and L. Faustner, fellow students and painters.



JAN VAN GOYEN

DUTCH: 1596—1656

608—*LANDSCAPE WITH FIGURES*

(Panel)

Jos. B. Bunn

Height, 14 $\frac{3}{4}$ inches; length, 19 $\frac{1}{2}$ inches

375.

AN agricultural and sylvan countryside of intimate nooks and far reaches is presented. At left in the middle distance a high hill surmounted by massive ruins, a structure in red. At the hill's foot an encircling path, with figures tramping or in conversation, the path bordering a river which winds through a distant valley on the right, where castellated buildings disclose themselves, and green fields and wooded hillsides. In the foreground, on the hither side of the river, which is crossed by a rustic footbridge, three more figures of a rural population are seen.



FRANCESCO GUARDI

VENETIAN: 1712—1793

609—*LANDSCAPE AND FIGURES*

Height, 18 $\frac{1}{4}$ inches; length, 26 inches

753

E. F. Tyler

UNDER a brilliant, warm and soft light from a declining sun, and a blue sky swept by clouds of varying tones, a hilly and broken landscape is presented bordering a placid river which flows across the picture. On the low foreground bank two men are at work with poles and a man and a woman are walking at the stream's edge, the woman carrying a basket of linen on her head. In the stream are two figures in a sandola. The farther bank rises abruptly at left in mounds topped by gnarled trees, and to right in the distance rounded trees, tall ruins and lower buildings appear near the water's edge.

From the Goldschmidt Collection, Frankfurt, 1917.

Authenticated by Giuseppe Fiocco, Venice.



JACQUES LOUIS DAVID

FRENCH: 1748—1825

610—*PORTRAIT OF PROFESSOR SALVAGGI*

Height, 24 inches; width, 19½ inches

800.

A. M. Bury

Bust portrait of a clean shaven man of large features, with deep-sunken reflective eyes of light brown, and chestnut hair curly and showing various lights, and carelessly brushed. He faces the right, three-quarters front, in a full light bland but warm. White stock and waistcoat, and dark green shawl-collared coat, with a bit of a red scarf between the coat collar and stock.

Expertised by G. Sortais, official Paris expert "près le Tribunal de la Seine."



BARTHOLOMEUS VAN DER HELST

DUTCH: 1613—1670

611—*PORTRAIT OF A GENTLEMAN*

(Panel)

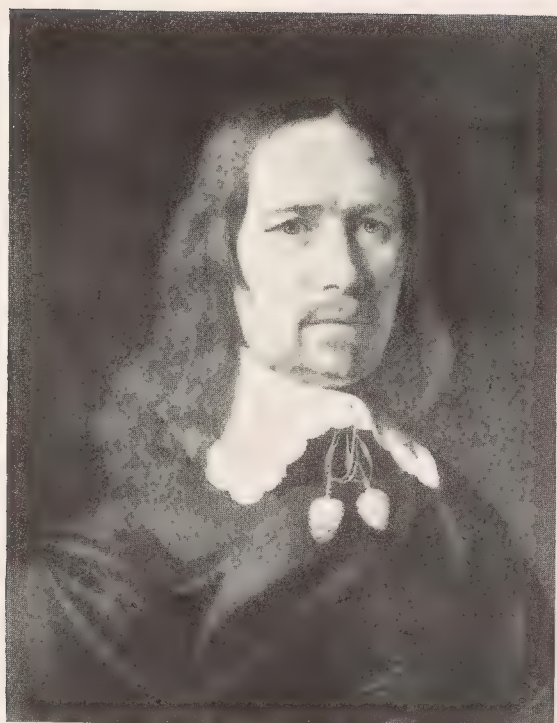
A. Rothbart

Height, 21 inches; width, 16 $\frac{3}{4}$ inches

475.

HEAD and shoulders of a nervous, intent man, with red hair falling below his broad white lace collar, which is tied with a cord finished with white tassels. His set features show warm color and he wears a close-clipped sandy moustache and small chin tuft. His closely buttoned but loose fitting coat is black, and he faces the right, three-quarters front. Dark background.

Expertised by Pol de Mont, of the Royal Museum of Fine Arts, Antwerp.



JAN VAN RAVESTEYN

DUTCH: 1572—1657

612—*PORTRAIT OF A LADY*

(Panel)

Height, 27 $\frac{1}{4}$ inches; width, 21 $\frac{1}{2}$ inches

800.

Painted by Jan van Ravesteijn

HALF-LENGTH, seated, face and figure slightly to the left. A suave young matron, slightly whimsical of expression, with dark brown eyes and faint eyebrows, and pinkish cheeks. Light brown hair dressed with pearls; pearl earrings and necklace, and a double rope of pearls supporting a golden pendant. Black gown with figured ornamentation, and a deep and elaborate collar of intricately worked white lace, which extends to below her shoulders and all across her breast, fitting tightly at the neck. Dark background.

Signed at the upper right, JR (monogram) 163...

From the Galerie Sedelmeyer, Paris.



NICOLAS LARGILLIÈRE

FRENCH: 1690—1743

613—*PORTRAIT OF A GENTLEMAN*

3900.

Height, $31\frac{3}{4}$ inches; width, $25\frac{1}{4}$ inches

E. F. Albee

Portrait at once bold and sympathetic of a fine looking young man with large brown eyes and an affable expression and the bloom of health, figure to left and face three-quarters front. He wears a large gray periwig, a coat of vague emerald with a fine white lace collar, and is enwrapped in the full folds of a rich red mantle. He appears at half-length before a conventional and indeterminate landscape background of dark neutral tones.

Signed at left, well above the bottom, N. LARGILLIÈRE.

Expertised by Gaston Neumans, Paris.



BERNHARD STRIEGEL

GERMAN: (circa) 1461—1528

614—*PORTRAIT OF A YOUNG NOBLEMAN
IN PLUMED CAP*

(Panel)

Height, 13 inches; width, 9 inches

2000.

C. J. Engberg

HALF-LENGTH figure of a man of large features, clean shaven, and with reddish-blond hair banged, and at the sides of his face worn long in finely curled strands which reach to his shoulders. He wears a black cap of the fifteenth-sixteenth century type, girdled with red flowers and supporting overhanging white plumes. He is facing the left, three-quarters front, with a most serious expression, and in his left hand which is held across his breast carries daintily between thumb and ringed forefinger a small bouquet. He wears an orange cloak heavily trimmed with black, over a thin tunic of light material in rose and white, adorned by a white dove with spread wings. Red background, with 1 5 0 2 in ornamental figures at the upper left.

*Certified by Dr. M. T. Friedländer, Kaiser Friedrich Museum, Berlin,
who declared it very valuable, being of early date; the museum has
none so early.*



PETER PAUL RUBENS

FLEMISH: 1577—1640

615—*PORTRAIT OF A YOUNG MAN*

(Panel)

Height, $19\frac{1}{2}$ inches; width, $16\frac{1}{4}$ inches

+100.

inches
C. J. Snenson

HEAD and shoulders of a youth who is sprouting a moustache, lip tuft and the suggestions of a beard, with reddish hair, raised eyebrows and a scarred forehead. He faces the right, three-quarters front, and gazes with the aspect of a scowl at the spectator. Figured black velvet tunic and brown sleeves. Neck encircled by a ribbon-fluted white ruff. Dark background.

Inscribed at right, above eye-level: A P 16... AETATIS ..

*From the Collection de Cornelissen, Brussels, March 29-30, 1891;
No. 78.*

Expertised by Dr. Bode, in 1916, who says it was painted between 1613 and 1615.

Reproduced in Emile Verhaeren's "Rubens," 1917.



JACQUES LOUIS DAVID

FRENCH: 1748—1825

616—*PORTRAIT OF MONSIEUR SEDAINE*

(*Michel Jean Sedaine, French dramatist, 1719-1797*)

(Oval)

Height, $21\frac{1}{4}$ inches; width, $17\frac{1}{2}$ inches

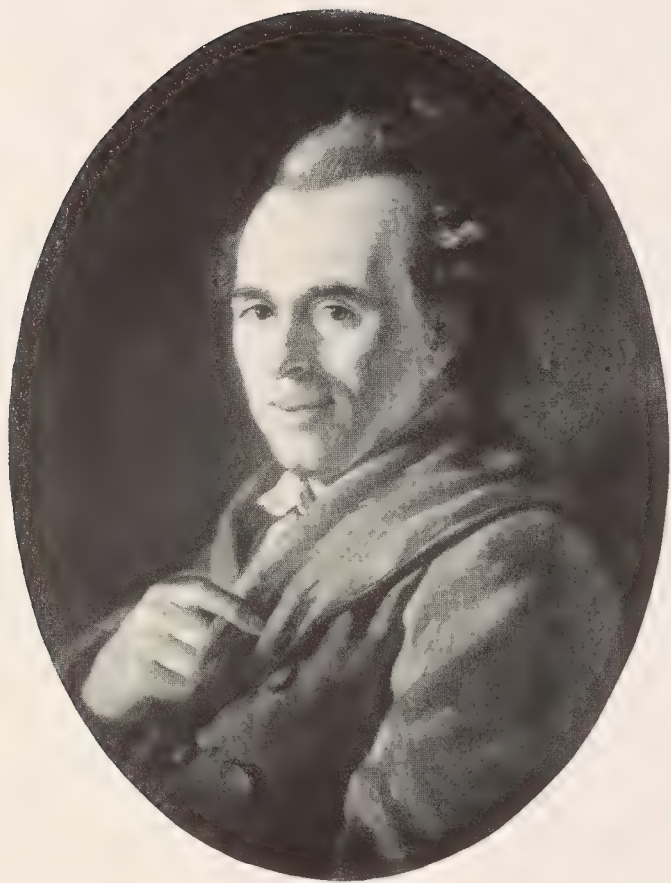
575.

Lewis & Simmonds

Bust portrait of a middle aged man of dramatic aspect, figure to left, face turned three-quarters front, right hand brought to the wide lapel of his coat at the breast. He is clean shaven and his gray hair is brushed straight back from his high forehead and shows curls above the ears and at the back. Blue eyes bent quizzically upon the observer. Gray coat with broad collar, and a glimpse of a soft white lace collar or neck cloth. Neutral grayish background with a hinted warming of dull mauve.

Certified by Mr. G. Sortais, official expert of Paris, "près le Tribunal de la Seine."

Exhibited at the "Exposition David et ses Élèves," at the Palais des Beaux Arts in Paris, 1913, and at other public exhibitions.



SIR ANTHONY VAN DYCK

FLEMISH: 1599—1641

617—*PORTRAIT OF THE PRINCE D'ONEGLIA,
OF THE HOUSE OF SAVOY*

3600,

Height, 25½ inches; width, 21 inches

W. Schmidt

PORTRAIT head (the armored torse lightly brushed in, with suggestive coloring) of a handsome man with finely chiseled features, in a vigorous youthful maturity, facing the left, three-quarters front, with assured eyes directed upon the spectator. He is of warm complexion, with dark hair, upturned moustache and small chin beard, and he wears the high fluted ruff of his period, painted in a soft white. Dark background. Painted in Palermo, 1624; the original of the Dulwich Gallery three-quarters length portrait in armor.



FRANS HALS

DUTCH: 1580—1666

618—*PORTRAIT OF A LADY*

(Panel)

Height, $25\frac{1}{4}$ inches; width, $17\frac{3}{4}$ inches

6100

L. Bergerer

HALF-LENGTH seated figure of a woman in black apparel of rich texture, facing the spectator and slightly to the left, before a reddish mahogany toned background, lunetted. She has a thin face with rose touched cheeks, brown eyes, and her dark hair is brushed smoothly from her high forehead to vanish in a tight white cap. She wears a deep ruff of ribbon fluting, gold bracelet and rings and white lace cuffs. Her right hand comes to view held before her chest.

Signed at the left, midway, FH (monogram).

Hofstede de Groot declares that the panel, which he considers a masterpiece, was painted around 1616, and being one of those early paintings which disappeared, is probably the earliest example of Hals' work known to us.



PETER PAUL RUBENS

FLEMISH: 1577—1640

619—*PORTRAIT OF PHILIP RUBENS*

(*Brother of the Painter*)

(Panel)

A. Schmidt

7500.

Height, 27 inches; width, 19½ inches

HEAD and shoulders portrait of a man of definitely modeled features, broad and bulbous of forehead, slender nose and sensitive mouth, dark eyes set well back. Reddish-chestnut hair worn at generous length, full in volume and brushed at once with freedom and with care. Moustache and chin beard of similar hue, worn in the contemporaneous fashion (*mode* Louis XIII). He wears a white collar, down-turning and broad, a dark brownish doublet and a black cloak, thrown back to the shoulders. He faces the right, three-quarters front.

The portrait shows Venetian influences and in France has been credited to the period of Rubens' return from Italy, in his 30's, the conjecture there being made that it was a self-portrait. That assumption was later corrected.

Expertised by Max Rooses, Antwerp, 1912.

Expertised by Hofstede de Groot, 1912.

Expertised by Dr. Wilhelm Bode, 1918.



HERMENSZ REMBRANDT VAN RYN

DUTCH: 1606—1669

620—*SELF PORTRAIT*

(Panel)

Height, $24\frac{1}{4}$ inches; width, $18\frac{3}{4}$ inches

31 000.

Just. Ad. Berens

REMBRANDT limned by himself as a young man, observed at less than half-length, with figure to right, and face turned toward his right shoulder, to look squarely upon the spectator, his brown eyes revealing a scrutinizing and direct gaze. An incipient moustache sprouts from his youthful lip, and his abundant hair of chestnut tones, brushed loosely out, atop his head and at the sides, down to his neck, supplies in its semi-shadow the relief of a frame to his strongly illumined face. His coat is black, his neck is enwound by a scarf of neutral tones, in lieu of collar, and a gold chain draped over his shoulders supports a medallion or locket on his breast.

No. 552 in C. Hofstede de Groot's "*Catalogue of Dutch Painters*," Macmillan & Co., London, 1916; vol. VI, p. 273; "*Painted about 1629.*" Listed as in the R. B. Berens Collection, London.

Exhibited at the Royal Academy Winter Exhibition, London, 1899, when in the Berens ownership.

From the R. B. Berens Collection, London.

Reproduced in Dr. Valentiner's "Klassiker der Kunst," page 31.

Dr. Bode, Part VIII, No. 547.



SIR ANTHONY VAN DYCK

FLEMISH: 1599—1641

621—PORTRAIT OF A MAN

2600.

Height, $28\frac{3}{4}$ inches; width, $24\frac{1}{4}$ inches

E. A. Kerman

A YOUNG man of full face and studious, pensive aspect, clean shaven, with thick brown hair parted lightly over the centre of his forehead and falling in masses of curls at either side well below his shoulder tops. He is portrayed at half-length, figure to front and thoughtful face turned toward his left. His right hand is brought to the front of his waist. His rich costume is dark, with loose sleeves puffed with white about the forearm and ending in a lace wristband tied with a black velvet ribbon. Deep and broad "Van Dyck" collar of thin white linen, open at the throat, its cord and tassels hanging down. Neutral olive background.

From the collection of Mr. Robert Vinkin.

Expertised by Hofstede de Groot, The Hague; by Max Rooses, Antwerp; and by Gaston Neumans, Paris.



SIR ANTHONY VAN DYCK

FLEMISH: 1599—1641

622—*PORTRAIT OF THE ENGRAVER*
PAULUS PONTIUS

Height, 29½ inches; width, 24¾ inches

10300.

Bernet A. J. R.

HALF-LENGTH portrait of a fine looking, clean-cut man, figure to left three-quarters front and head turned toward his left shoulder, across which he glances with alert smile at someone somewhat back of him and unseen by the spectator. He has wavy black hair brushed with studied carelessness from his brow, which is whitened by a high light while his features below are of warm complexion, almost swarthy, and he wears a slight curling moustache and small lip tuft. He is in rich black, with slashed doublet and slashed sleeves showing white silk, and wears a white overhanging collar and lace cuffs, and a loosely flowing black mantle. Neutral olive background.

Expertised by Dr. Bredius, by Max Rooses and by Gaston Neumanns.



ALESSANDRO MAGNASCO

ITALIAN: 1681—1747

623—*LANDSCAPE AND FIGURES*

A. W. Beck

Height, 38 inches; width, 28½ inches

350.

At the left tall trees of green and brown foliage reaching high toward a dark blue sky largely filled with white clouds, which near the horizon are touched with color. In the middle distance a blue valley traversed by a river, and on the right mountains with Italian architecture at their foot. In the foreground, on the bank of a stream, wayfarers and bare-legged shepherds. Examples of Magnasco, who was the teacher of Guardi, are quite rare.



HYACINTHE RIGAUD

FRENCH: 1659—1743

624—*PORTRAIT OF CARDINAL FLEURY*

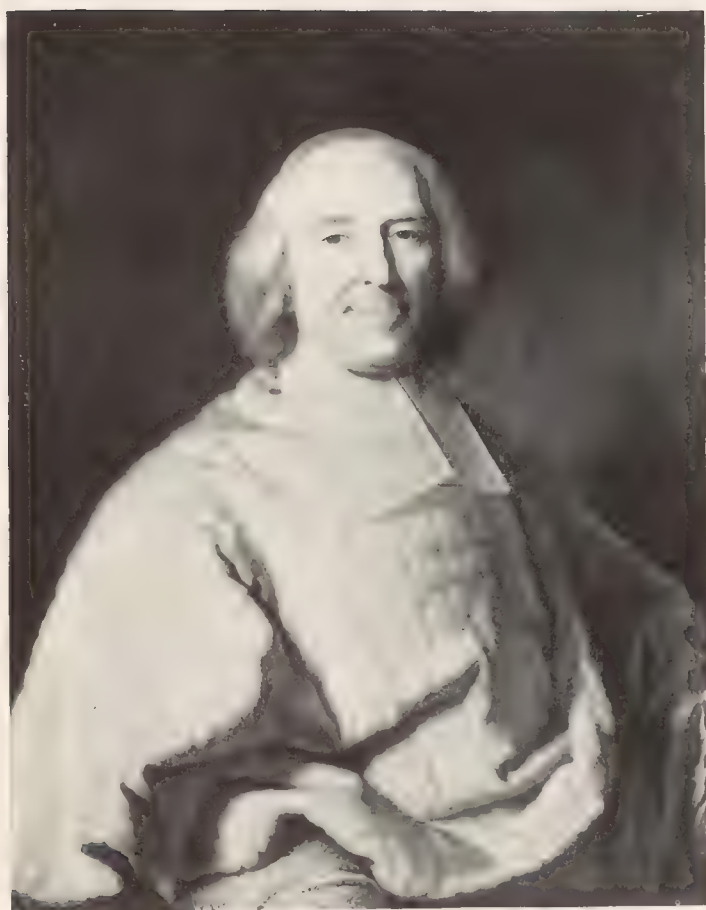
800.

Height, 32 inches; width, 24¾ inches

Burnet A. G. L.

HALF-LENGTH seated figure of a venerable and genial cardinal, slightly to right, with face almost full to the front, his skull cap just showing above his long and loosely brushed gray locks. He wears his cardinal mantle, its white ermine lining turned outward over his right shoulder and across his breast, and deep cuffs of ornate white lace. Soft olive-toned background.

Expertised by M. Wildenstein, Rue la Boétie, Paris.





ABRAHAM BLOEMAERT

DUTCH: 1564—1651

725.

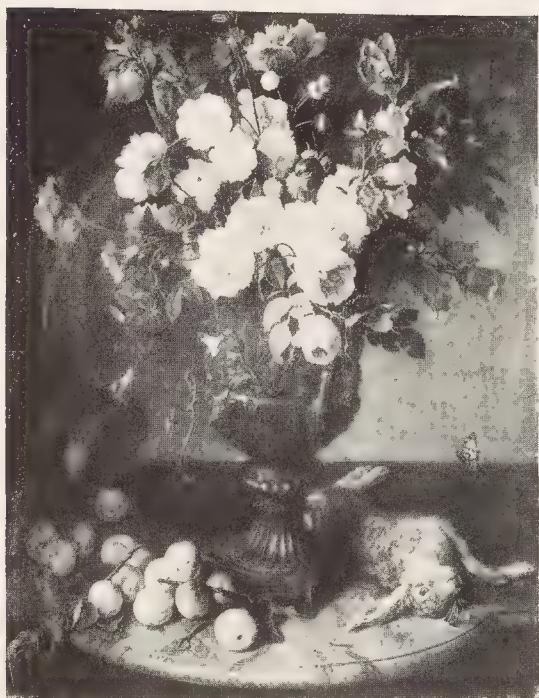
Bernst 7.

625—GIRL PREPARING THE ROASTS

Height, $45\frac{1}{4}$ inches; width, $36\frac{1}{4}$ inches

AN affable round faced and smiling young Dutch girl dressed for work in the kitchen, with sleeves rolled up, appears at three-quarters length, standing, with figure to right and face turned to regard the spectator. She has paused in the task of unskewering and transferring a well roasted bird from a great spit, to add it to the company of other roasted meats which lie on platters in front of her, atop a low cupboard-table. She is dressed in a mauve-gray waist with white under-waist and collar, and a loosely-hanging white apron, or tucked-up over-skirt, over a skirt of soft blue.

Signed at the lower right, AHAM BLOEMAERT, Ao. 1647.



FRANÇOIS DESPORTES

FRENCH: 1661—1743

626—STILL LIFE

Height, $39\frac{3}{4}$ inches; width, $31\frac{1}{2}$ inches

950.

ON a marble balustrade stands a richly elaborated urn, with a relief ornamentation of human figures and acanthus-leaf, knob and fluted borders. In it, a huge and multicolored bouquet of brilliant flowers. These include morning-glories and blue-bells, roses and poppies, and have attracted butterflies. At one side lies the body of a hare, and at the other a group of peaches and a basket of rich blue plums.

Signed at the right, midway, DESPORTES, 1715.

FRANÇOIS DESPORTES

FRENCH: 1661—1743

627—*STILL LIFE*

Height, $36\frac{1}{2}$ inches; width, $29\frac{1}{4}$ inches

300.

P. Sussman

IN partial shadow the corner of a stone wall with overhanging vines and surmounted by an urn, and at one side a leaning tree. In front of it, in a soft light, the body of a freshly shot hare suspended by a hind leg, the shotgun, powder-horn and game bag at one side. At right two game birds that have fallen to the marksman, and below at the left a setter looking up at the hare. Over the wall a glimpse of early evening sky.

Signed at left, above the dog's head, FRAN. DESPORTES, 1701.

CHARLES ANDRÉ (CARLE) VANLOO

FRENCH: 1705—1765

628—*A LADY OF MUSIC*

Height, $42\frac{1}{2}$ inches; width, 32 inches

550.

Bernett & Co.

THREE-QUARTERS length portrait of a lady, young, with light hair curled and powdered, seated facing the spectator. Painted as a copy of a framed oval portrait on a rectilinear canvas. The lady rests her left elbow on crimson cushions, the hand just touching a book of music held lightly in her right hand on her lap. Her head is inclined slightly to her right, and her dreamy eyes look into space. Low draped waist of soft greenish-turquoise note, with sleeves of pale yellowish tone, short and puffed, and bound by garlands. Flowers in her hair, at corsage and in her lap. Soft olive background with dark red drapery. Below the portrait proper, *trophées* of Cupid's arms and instruments of music, a canary perched thereon and regarding the lady, and another canary that has yielded its life.

Signed at the lower left, VANLOO, FC.



MICHIEL JANSZ VAN MIEREVELT

DUTCH: 1567—1641

629—*PORTRAIT OF A LADY*

(Panel)

3400.

Height, $28\frac{1}{4}$ inches; width, 24 inches

Seaman Agt

HALF-LENGTH, seated, to left, three-quarters front. A Dutch lady of youthful middle age, and features a bit prim yet gracious, with bright brown eyes not belying smiling and sympathetic lips. Brown hair brushed primly back is glimpsed but briefly over the centre of her forehead, before her cap and encircling headdress of white lace, and she wears a double ruff. Dark gown of rich stuff with elaborate ornamentation, and a heavy gold chain which comes to view at her waist.

Pronounced by Hofstede de Groot in 1913 an authentic and characteristic work of this artist.

JEAN PESNE

FRENCH: 1623—1700

630—PORTRAIT OF QUEEN LOUISA *E. F. Allen*
ULRICA OF SWEDEN

Height, 39½ inches; width, 31½ inches

2900

THREE-QUARTERS length, standing, with figure to front and head turned slightly toward her right shoulder. Large blue eyes and rosy cheeks, curled and powdered hair with a ringlet drawn forward over one shoulder, and a tiara of pearls and gold. White silk décolleté gown embroidered in gold, and ermine lined blue mantle embroidered with golden crowns. Her right hand lightly touches her mantle, and her left hand rests on a jeweled golden crown.

(A pendant to the succeeding canvas)



JEAN PESNE

FRENCH: 1623—1700

631—*PORTRAIT OF KING*

E. F. Albee
ADOLF FREDRIK OF SWEDEN

2920.

Height, 39½ inches; width, 31¾ inches

THREE-QUARTERS length, standing, figure to left, face three-quarters front. The king, a large eyed, bright featured man with ruddy cheeks, wears a curled and powdered wig, and a white stock and black neck scarf appear above his gold studded dress armor. Left arm akimbo with hand at hip, his right hand holds the top of a mace which is poised on a chair in front of him. He supports an ermine lined royal purple mantle embroidered with gold crowns, and wears the Order of the Seraphim.

(A pendant to the preceding canvas)



ANDERS ZORN

SWEDISH: 1860—1920

632—A PREMIÈRE

5700.

Height, 34 inches; width, 24½ inches

J. Aspegren

IN shallows of the sea, in a broad cove as indicated by a single projecting point of gray and reddish rocks distant on the right, a robust mother is giving her small boy his first lesson in out of door bathing, each untrammelled by bathing suit. They stand little more than ankle-deep in the water, whose languid ripples are iridescent in the sunset lights which glow softly on the nude flesh of the bathers, both of whom are back to the spectator. Horizon high and of delicate tones.

At lower right, '95

Sold in Sweden
wt may 12/1866





JEAN BAPTISTE OUDRY

FRENCH: 1687—1755

633—*STILL LIFE*

Height, $36\frac{1}{2}$ inches; length, $39\frac{3}{4}$ inches

225

E. J. Lowry

STANDING against a gray stone wall is an outdoor garden table made of heavy timbers, and heavily boarded about the lower part of the legs to form a bin. In front of the bin a bushel basket heaped high with freshly gathered mushrooms, and on the ground around the basket onions, artichokes and cauliflower brought from the fields. Atop the table a plucked chicken at left, at the centre a blue and white bowl filled to overflowing with ripe peaches, and at right some dead game birds, for one of which a cat climbing out of the bin is reaching. Soft light from the left.

FRENCH SCHOOL

SEVENTEENTH CENTURY

634—*PORTRAIT OF A CHURCHMAN*

308.

Height, 51½ inches; width, 38½ inches

Ehrich gal.

NEARLY at full length, seated and facing the left, three-quarters front, and regarding the observer. A man of full features, with light brown hair thinning above the forehead but full and flowing back of the neck, and faint blond moustache and lip tuft. In white lace surplice and purple cape; white bands and gold pectoral cross. In his left hand and resting on his knee a red volume with gilt tooling. Drapery and book-case background.

FRENCH SCHOOL

635—*PORTRAIT OF A LADY*

Height, 55 inches; width, 41 inches

250.

E. J. Lawrence

SEATED, portrayed nearly at full length, figure slightly toward the right, face with mildly curious eyes turned to the spectator. A lady of youngish middle age, with dark hair just beginning to show grayish tinges at the temples, a white lace scarf fixed in the headdress and drooping behind the head at either side. Rich plum-color gown, décolleté, trimmed with silver and white lace. Azure mantle with orris edging and golden-yellow lining shot with red.

JEAN BAPTISTE OUDRY

FRENCH: 1686—1755

636—*THE ATTACK*

Height, 49 inches; length, 68 inches

350.

Milch goat.

IN a shallow cove and among reeds, at the foot of the leaning trunk of a pollarded tree, some wild ducks of colorful plumage have been feeding and are frightened and making desperate efforts at flight, at the approach of a hawk that is swooping upon them. Farther astream are more ducks and a pair of white swans, and another hawk is descending upon them. Mountainous landscape and water background and darkening blue sky.





PETER PAUL RUBENS

FLEMISH: 1577—1640

638—*LANDSCAPE WITH FIGURES*

Height, 62 inches; length, 95 inches

3500.

A. Sehmidt

TALL trees and large ones, with twisted trunks, and trees with slender trunks, growing in groups in an open wood throw the foreground into shadow and stand in shadow themselves, against a sunlit middleground and extended distance. Here in the shade, or illumined by occasional shafts of sunshine, numerous figures appear, and birds and a dog. A man playing the flute accompanies a girl seated beside him, who is singing, to the edification of a shepherdess standing near. A shepherd with his sheep approaches, and near by Pan, semi-nude, embraces a maiden in crimson and blue seated on a green mound beside him. On the farther bank of a river stand a castle and a mill with a water-wheel, and beyond sunny valleys and a blue distance tall towers appear vague against a light horizon.

Signed at the lower right, P.P.R.

Expertised in 1914 by Max Rooses of the Plantin-Moretus Museum, Antwerp, who certified that in its entirety, forest and figures, this canvas was painted by Peter Paul Rubens. Max Rooses was well known and acknowledged as a great authority on Flemish painting.



PETER PAUL RUBENS

FLEMISH: 1577—1640

639—*THE HOLY FAMILY UNDER
THE APPLE TREE*

9500.

Height, 106 inches; width, 74 inches

E. E. Hughes

At right the Virgin, breast exposed, clad in cardinal, lavender and white and enfolded in a blue mantle, seated at the foot of an apple tree in plenteous bearing and holding in her arms the nude Child. Back of her, Joseph looks over her shoulder. In front of her, at the left, the infant St. John supported by his mother Elizabeth, both looking in adoration at the Child, while the Madonna gazes at the infant saint. Back of Elizabeth, who is seated or half-kneeling, Zacharias the father of John, stands with one hand on the tree and with the other extending a twig with two apples toward the Christ, who grasps it. In the foreground a lamb, a pair of rabbits and a brook, and in the background a varied landscape with sunset lights among the clouds. A red drapery is trained to a crotch in the apple tree.

Note: Painted about 1619. The canvas originally extended only to just above the heads of Joseph and Zacharias; the upper part added by another hand.

From the collection of the Earl of Chesterfield; sold at Christie's.

From the collection of the Earl of Carnarvon.

Exhibited at the Royal Academy, Exhibition of Works by the Old Masters, London, 1887; No. 141.

Richard Earlom engraved "The Holy Family under the Apple Tree" in 1771.



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LIST OF ARTISTS REPRESENTED
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